

massachusetts
college of art

P E R S P E C T I V E S



A Letter from President O'Neil

I would like to bring to your attention an exciting new program at the College. Beginning in the fall of 1993, we instituted an ambitious new program aimed at bringing internationally-renowned artists, designers and scholars into the faculty for semester- or year-long stays. This effort—initiated by Betty Buchsbaum, Vice President of Academic Affairs—is proving to be a great success both in terms of the quality of the Visiting Professors and the exciting impact their presence is having upon their students and colleagues.

John Mason is currently serving a one-year Visiting Professorship in the Three-Dimensional Fine Arts Department. Mason is widely recognized as being one of the century's pioneering figures in the field of sculptural ceramics. He comes to the College after an exhaustive search which produced a number of illustrious candidates eager to join the MassArt faculty—and share their magnificent new facilities—for a year.

Philip Yenawine, a distinguished author on cognition and aesthetic development, and the former Director of Education at the Museum of Modern Art, is teaching in the Art Education Department this year; he has also been working with the Directors of Exhibitions and Visiting Artists to devise innovative strategies for gallery programming and public outreach.

In the Two-Dimensional Fine Arts Department, an ongoing year-long Visiting Professorship will continually expose students to new styles and ways of seeing. The position is being held this year by painter Jonathan Imber; Magdalena Campos-Pons will take over next year upon the completion of her fellowship at Radcliffe's Bunting Institute.

The College's new Visiting Professorship program offers a good example of how to manage limited resources shrewdly and well. Lacking the means to hire additional permanent full-time faculty, Betty Buchsbaum has assured that MassArt students in all departments will find their studies enriched by substantial exposure to new points of view. The College's excellent Visiting Artists program brings distinguished guests to the college for stays ranging anywhere from a day to several weeks; the new program gives students the added advantage of being able to take classes and work over long stretches of time with their Visiting Professors. The positions will rotate among the departments and the faculty are taking an active part in the search process, helping to identify outstanding candidates from whom they too feel they can learn.

The new program will do much to stimulate the free exchange of challenging ideas which is the hallmark of the MassArt experience. It will also help to bring attention to MassArt's outstanding permanent faculty, facilities and students through the Visiting Professors' prominence in the art world. A major symposium scheduled for later this spring around John Mason's career and his influence upon the field of sculptural ceramics is expected to attract artists and critics from around the country. We hope to organize many more such events as the Visiting Professorship program develops.



Notes from the Alumni President

Darleen Powers ('76)

Since last issue, the Association has sponsored two programs which deserve mention as they represent alumni/æ standing up and being counted. The 120th anniversary celebration "Feast Your Eyes, Voice Your Memories," was an engaging and informative afternoon of stories and images about the history of the College. My thanks to archivist Paul Dobbs, professor Diana Korzenik, and host Tom Neville ('80) for their efforts in making the event happen, and

also to everyone who attended and participated. This fall also saw the reception for the new Worcester Chapter of the Association. We are very grateful to President O'Neil, who generously hosted the event at his home. We're looking forward to more Chapters forming and more receptions!

Coming up are two "Back-to-School Nights" at the College — the first with the Worcester Chapter on February 25, and the second for the new Greater Boston Chapter on March 25. Both of these Friday night events will feature a thrilling foundry demonstration by sculpture professor George Greenamyre. May 14 will have the Senior Class Alumni Tribute, celebrating and welcoming our soon-to-be newest members of the Association. Finally (for now), we're planning the new Fall Homecoming Weekend, to carry on the fun of the All Class Reunion with tours, demos, exhibits...and maybe even a football game!

All these events do not just "happen." They all take planning, development, and follow-through to be a success. The dedication of a few have made our past events possible, but to expand upon them means we need *you*. The Alumni Association can be an important part of the College if we act together.

So far this year we have examined and reorganized the Board and volunteer structure of the Association. Our initial calls for volunteers have brought the largest response to date. In five months we gained fifty alumni/æ who have generously committed their time to one of our projects. As meaningful as this is, we need to expand the group, particularly in these areas:

Alumni/æ Gallery Facilitator — To coordinate scheduling and operation of the Association exhibition space at the College. Assist artists with installing their work, basic PR, host reception.

Mentor Program Facilitator — To help expand the program initiated by Margaret Johnson in the College's Career Resources Office. Alumni/æ will serve as mentors to students in all levels, in both informal and structured programs.

Chapters — Start up local-area groups of alumni/æ. Work with the Board to produce events both at the College (i.e. Back-to-School Nights) and in the Chapter area (informal gatherings, exhibits, outreach programs).

Association Board — Persons willing to provide leadership and energy are welcome to join the Board. We are a working Board that meets monthly during the academic year; each member serves a three-year term. Please send us your resume or call the Alumni & Development Office if you're interested in serving.

I hope to see many more of you soon.

Illustration by William Morrison ('58)



Save the Date: The Campaign Kick-Off/ Benefit Auction

by Pat Stavridis, Public Relations Director

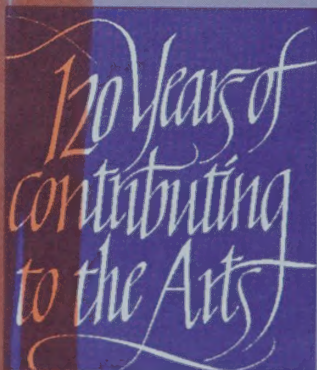
April 15, 1994 will be a special day in the history of MassArt as it will mark the official kick-off of the College's first-ever Capital Campaign and the date for the Foundation's Annual Benefit Art Auction. The Auction will be the venue to publicly announce the Campaign and its \$2,000,000 goal. To date the Foundation has already raised \$634,000! As part of the kick-off festivities, the Sandy and David Bakalar Gallery will be dedicated in honor of their generous support of the Campaign.

Over two hundred works of art in all media from local, national and internationally-known artists will be offered in the College's main galleries as part of the 1994 Benefit Art Auction. Preview dates are Monday, April 11 to Wednesday April 13, 12:00-8:00 pm. (The galleries will not be open again until the evening of the auction at 6:30 pm.) Admission to the Auction and the related events is \$30 per person and may be purchased by calling (617) 232-1555 x233.

The Auction is an important fundraising event for the College and directly supports student scholarships and faculty initiatives that are not part of the Commonwealth's annual appropriations. (Proceeds from the Auction are restricted and are separate from the Annual Fund.)

The Auction has become a vital resource for the College due to continuing state budget cuts. The Foundation welcomes the generous support of its Board members, Trustees, alumni/æ, parents of students and friends to meet the critical needs of the College. Everyone is invited to come bid on outstanding works of art and to celebrate a College milestone. Help us to continue the College's mission of providing affordable, professional art education of the highest quality to students of all economic backgrounds.

We look forward to seeing you there.





Dr. Nancy Sheehan ('64/'76)
Art Educator of the Year

by Catherine Stewart

The 1993-94 Massachusetts Art Educator of the Year award was given to MassArt alumna Dr. Nancy Sheehan, on November 12, 1993. The Massachusetts Art Education Association, in conjunction with the New England Art Education conference, bestowed the honor to Dr. Sheehan as an acknowledgement of her thirty years spent working in the field in schools across the country.

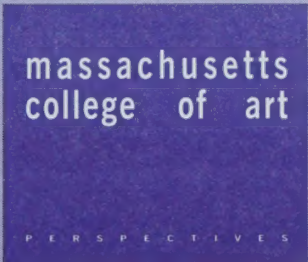
Dr. Sheehan, a Malden resident and native, currently teaches art and music to the fifth graders at Snug Harbor Community School in Quincy, where she has taught for the past seven years. Before working in Quincy, Dr. Sheehan received her doctorate in Education (Ed.D.) from Clarke University, with a focus on clinical learning specialties and visual perception. She also taught on the faculty of Boston University from 1982-85, teaching Art Education and Special Needs Law to graduate students.

After her initial certification through Emmanuel in Bridgewater, Dr. Sheehan taught Art in elementary schools in Connecticut; elementary, junior high, and high school art and music in California; elementary and middle school in New Hampshire; and elementary school in Vermont. The music teaching evolved out of Dr. Sheehan's natural abilities coupled with a growing need by the schools. In addition, Dr. Sheehan is certified to teach in the prison system in California (though she never attempted it).

Growing up spending her summers on the Cape amidst recognized painters, Sheehan knew she wanted to become an artist from an early age, and she pursued her goal by attending MassArt. She recieved a Bachelor of Science in 1964, then returned to be awarded an MS in Art Education in 1976. After her first graduation form the College, her father wisely advised her to get certified to teach as well — given the instability of the artist's income — and she has been teaching art ever since. Dr. Sheehan still creates her own artwork, specializing in fibers, and she owns a clothing decorating business called "Maple Leaf Rags," which she runs out of her large, comfortable home in Malden.

Above: Nancy Sheehan + class;
Far right: Gregory Amenoff *Espina*, 1989, woodcut, from the collection of Susan + Paul Master-Karmik.

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Commencement

The 120th Commencement ceremony for the Massachusetts College of Art will take place on Thursday, May 24 in the College gymnasium. Honors Convocation will be held the previous evening in the Tower Auditorium.

Along with marking the graduation of the class of 1994, the ceremony will also honor four artists who have been chosen by members of the MassArt community for their outstanding achievements. William Daley ('50) will be recognized as the 1994 Distinguished Alumnus. Honorary degrees will also be presented to George Segal, Gregory Amenoff, and Adrian Piper.

William Daley is an internationally-recognized ceramicist and teacher; he is profiled in the "Alumnus Highlight" for this issue. Sculptor George Segal is a legendary figure in art, instantly recognizable and world-renowned for his life-sized plaster-cast figures of men and women in recreated environments. Gregory

Amenoff is one of America's foremost abstract artists, a self-taught painter and printmaker with strong local ties. Adrian Piper has described her multimedia work as "meta-art"— between traditional art and criticism made "to produce experiences that heighten viewer awareness of political, ethnic, and economic issues."



All members of the Alumni Association are invited to celebrate its newest members at the ceremony and the traditional reception/cook-out following. For more information on Commencement events call MassArt x373.

Contributors

Catherine Stewart [*Alumnus Highlight*, "Nancy Sheehan"] is a MassArt staff member of the College in the Health and Counseling Office.

Ron Rege ('93) [*"Creative Process"*] still has comics and FREE ART available by mail at P.O. Box 382163, Cambridge MA 02238, and continues to wait for someone from the MassArt community to write! Ron is the creator of a number of mini-comics available via mail and fine art outlets.

Bruce Lucier ('88) [*Photography: cover portraits, President O'Neil, Nancy Sheehan, building interiors*] is a free-lance photographer living and working in the Boston area. His services are available by calling (617) 623-8585.

Ellen Tarlin [*Feature Article*] is a free-lance writer and an MFA candidate in the Emerson College Writing and Literature program. Her work has appeared in the Boston Phoenix (essay), the Homesteader newspaper (articles), The Santa Clara Review (fiction), and other publications.

Photo credits: *Alumnus Highlight:* Dr. Bennett Lauber [portrait], John Carlano [*Onega's Passage*], James Quaille, *Faculty News:* Anthony Cunha [Mason], News & Notes: Suzanne Pretty, Bob deBris [Ramieri-Hall], Kathy Chapman [Ferguson], Martin Berinstein [Pinardi]

Alumnus Highlight

1994 Distinguished Alumnus

by Catherine Stewart

"He's a cadillac of an artist." "There's a gentle fierceness about him." "He's a nut." Each of the above comments is a description of William Daley by his friends and fellow artists. On paper, his life is an unending list of honors, travels, teaching experiences, commissions, publications, and exhibits. Over the telephone, he is warm, unpretentious, and quicker than a New York second.

This 1950 graduate of MassArt will be the recipient of the 1994 Distinguished Alumnus award at this year's Commencement ceremony. After reading his views on art education and the power of artistic creation,

coupled with his multi-generational connection to the College, it is not hard to see why he was chosen for the award.

Daley entered MassArt as a War Veteran, with plans to become a painter. After studying ceramics under the dynamic Charles Abbott, Daley was persuaded to change his medium — and begin what would become a long and lasting friendship which shaped his art and his life. After graduation he married a classmate, Catherine Stennes. Of his wife's influence on his work, Daley says, "In my mind, we're co-recipients of this [award] because I never would have had

these opportunities without my wife's input." The following year he received his Master's in Art Education from Columbia Teacher's College.

And so began Daley's forty years of teaching: beginning in Iowa, reaching a professorship and long tenure at Philadelphia College of Art and Design, and culminating with several guest lecture and visiting artist positions throughout the country, including his alma mater. Two of his protégés at PCA — sculptor George Greenamyre and glass artist Dan Dailey — now teach at MassArt. Greenamyre affectionately calls Daley "a killer," and cites his strong influence on his work — just as Abbott made his influence felt a generation earlier.

During a retrospective exhibit of Daley's work held at MassArt in 1982, President Jack Nolan described him as a "supreme teacher...tough on himself and on his students, but never abrasive. He inspires and mesmerizes, demands and drives his students through his personal example and his bountiful sense of life." The long connection Bill Daley has had with the College makes this award not only a recognition of Daley's artistic talent as an alumnus, but of the importance of generations of teachers and students who pass on both skill and friendship over the years.

In addition to Daley's teaching is, of course, his own artistic achievements over the last thirty years. In 1957-58 he was the assistant director of Design, Selection and Procurement for the Design Exhibit at the Brussel's World's Fair, American Pavillion; in 1961 he was the Consultant to the Design Division



WILLIAM DALEY ('50)



Clockwise, from top:
Fountain, 1962 + *Pod Jar*, 1962;
Patrick's Passage, 1988;
William Daley working on
Baptismal Font Bowl Jar
for Westminster Presby-
terian Church; Inset:
Pentagonal Destination,
1984. Background texture
is a sketch by William
Daley.

for General Motors; from 1967-71 he was on the Board of Directors for the Philadelphia Council of Professional Craftsmen; in 1977 he was awarded an NEA Grant; in 1983 he was given an Honorary Life Membership by the National Council on Education/Ceramic Arts. He has worked on fourteen prestigious commissions, including clients such as Max Rabb, ARCO, and IBM. And finally, he has had public collections at the Smithsonian, the Victoria & Albert Museum, London, and the National Museum of Contemporary Art, Seoul, Korea, to name just a few.

What is Daley's work like? He has been described as a physically strong man and many have seen this power reflected in his work, which is dense, large, and sturdy. Helen English, of the Drutt Gallery in Philadelphia, describes that similarity between Daley's physical presence and his ceramics: "....He stood with his feet casually crossed, arms folded firmly in front of his torso and hands clasped beneath his shoulders. How like the work next to him, I thought — organic forms, carefully articulated, holding themselves erect in a controlled space." English also refers to Daley's "Celtic Consciousness," which infused his work even when the more obvious influence was Asian or Native American. Part of that consciousness comes from his Irish American heritage, learned in the community in which he grew up along the Hudson in New York State.

Daley tells a childhood anecdote which he has examined over the years, continually returning to it and finding new meanings. Wanting to sail on the Hudson with a friend, he implored his parents to let go of their fears of the river — on which a neighbor's husband had drowned. Finally relenting, his mother said, "Billy, if you are born to be hung, you will never be drowned, so sail." Daley explains this as either naively fatalistic and personally limiting...or terribly comforting — with God or some benign power watching over you. His mother's reply is in

his mind when "corrosive fears" trouble him. He writes, "Every crisis has precipitated useful meanings from this enigmatic dark and celebratory 'Irish' permission."

A certain "searching" has been behind much of Daley's work — or the energy that fueled that work. He explains, "We are the searchers for the closed doors in boundaries; we become the explorers who learn to amplify the exchanges which form the future." More than a maker of pots, Daley has the unique gift of being able to express himself both with words and with clay. He describes his work in terms of "inside and outside" (this was the apt title of a recent exhibit), and one look at a Daley "pot" would explain why. The objects literally have two viewpoints because he has taken care to mold the inside shape to the outside and vice versa. What you have then is a richly intricate, overtly geometric design on an unglazed piece of reddish-brown stoneware. Heavy and dense but intricate and stylized. Dichotomized in appearance, just as the inside and outside hint at dual vantage points and polarized opposites. Daley writes, "Sometimes (they) embody feeling opposites that are extreme...we all know a lot about such feelings from interpersonal experience. I am sure we share memories of being the 'Auslander' (the outsider), the stranger looking in; we can all contrast it with the opposite feeling of being the beloved with its joys

this power reflected in his work, which is dense, large, and sturdy. Helen English, of the Drutt Gallery in Philadelphia, describes that similarity between Daley's physical presence and his ceramics: "....He stood with his feet casually crossed, arms folded firmly in front of his torso and hands clasped beneath his shoulders. How like the work next to him, I thought — organic forms, carefully articulated, holding themselves erect in a controlled space." English also refers to Daley's "Celtic Consciousness," which infused his work even when the more obvious influence was Asian or Native American. Part of that consciousness comes from his Irish American heritage, learned in the community in which he grew up along the Hudson in New York State.



of inclusion." He goes on to describe the significance of passage and journey to ultimate destinations of either inside or outside, believing all artists look inward "to give outward form to matter."

Equally probing are Daley's thoughts on art education. Almost a year ago he spoke at an education conference at the Hagley Museum. He spoke about challenging boundaries and **e x t e n d i n g** traditions — of giving new meaning to the vessel form, personifying one's own vision — and creating oneself by giving form to one's spirit. This last idea is, for Daley, the "ultimate goal of education and a good working definition of art." He talked about the value of community and sharing one's artwork. By doing this, the artist fully realizes his or her potential and ensure that the teaching and creating and learning is passed on to future generations. He reflects, too, on our "technocrized" future which must be incorporated into our visual arts programs, and not seen as a threat. "If we do," writes Daley, "...robotics and virtual reality will simply be new tools to deepen the ways to live well."

In a graduation address, Daley said artists must be "alive and in love with consciousness" but they must also prove it. His deep regard for professionalism, and the journey towards that goal, is not equivocal: "...discovering the

shape of themselves and finding their unique correspondence with everything in their lives, their homes, their country, the world, and the cosmos." Clearly, artistic creation and education is not just a part of his life, but a way of life. Spiritual in substance ("Such a conceit has to be coupled with a deep regard for yourself, all people, and all life"), compelling in description ("Let me just say that artists are the keepers of becoming connections"), Daley's reflections on the "artist's passage" are anything but flimsy.

Although Daley retired from teaching three years ago, he still works in his studio, delivers guest lectures, and finds time for new and challenging projects. Recently, he collaborated with his son, an architect, on several pieces for a Presbyterian church in Pennsylvania. While his son designed the wooden forms for the pulpit and lectern, Daley created the ceramic tablets which depicted the saints in animal form. Many of these forms recalled ancient Celtic designs, particularly the Book of Kells, which Daley followed enthusiastically all over the country when it came on tour here several years ago. Of the collaboration, he says: "It is one of the most satisfying and exciting projects I have ever worked on."

Clearly he is not slowing down in his retirement. Just another reason why William Daley represents, to MassArt, the achievements and personal satisfaction that are possible from a life of hard work, dedication, and faith. For Daley, that has meant faith in the world as well as oneself and one's art. This is an important message from this year's very distinguished alumnus.



Feature

film ARTISTS / stills



by Ellen Tarlin

It was the former leader of the Beach Boys that brought experimental filmmakers Phil Solomon ('79) and Mark LaPore ('79) together. During a film class at Harper College in Binghamton they discovered they had a passion not only for film but for the music of Brian Wilson. They've been friends—and film artists—ever since.

"We used to pass the camera around like a joint," explains Solomon, "He'd take a shot, then I'd take a shot without looking at what he shot." Says LaPore, "Phil and I shared our obsessions with film and music; we made it everything from study to fun. We absorbed it, played with it, and were very serious about it because we didn't feel like artists then, we felt like kids."

Twenty years later, they feel comfortable calling themselves artists because both have recently received prestigious awards. In 1993, Phil Solomon received a grant from the John Simon Guggenheim Memorial

Foundation and Mark LaPore was awarded a Fulbright fellowship.

Phil Solomon's Guggenheim will help him work on two films: *The Summit*—for which he also won a New England Regional Fellowship in 1983—and *Land's End*, for which he won a New England Regional Fellowship in 1990.

Solomon works with an optical printer to make his films. He shoots and re-photographs all 1440 frames per minute, changing light, texture, and creating other special effects.

The Summit will be a 45-minute 16mm color sound film that will give an overview of the twentieth century—or, as Solomon puts it, the end of the world through treated and mediated images. *Land's End* will also run 45 minutes and be in black and white. "It's about Teddy Roosevelt and fish," says Solomon, "things that happen above the surface and below." He will be taking a sabbatical from his job as Associate Professor of Film at the University of Colorado to travel across the country to various aquariums. He will also be touring his work through Europe.

Other films by Solomon include: *Figure/Ground*, *The Exquisite Hour*, *Remains to Be Seen*, *The Secret Garden*—which he explains as "a fever dream based on the *Wizard of Oz* and *The Secret Garden*, the envisionment of a child's nightmare"—and *Nocturne*, "...a meditational

visualization of the war at home. A study of the correlation between bad weather and war." LaPore describes Solomon's work as "pure imagination... Phil is like *Alice in Wonderland*—and the optical printer is the hole he fell down and never came out the other side."

Though fans of each other's work, LaPore's films are very different from Solomon's. LaPore makes 16mm documentary-style films with sound. His one-month Fulbright research grant has taken him to Sri Lanka, the island south of India formerly called Ceylon. He left in September of 1993 to remake the 45-minute 1935 British documentary *Song of Ceylon*, which was about the relationship between Britain and the former colony.

LaPore first saw *Song of Ceylon* because Solomon, who had seen it at his job as a projectionist at Harvard, thought LaPore would like it. Solomon was right.

"What's interesting," explains LaPore, "is that it was meant to be a portrait of a colony, but underneath it is clear that the filmmakers loved Ceylon." There is subtle resistance to the idea of colonialism in the film



Clockwise from top left: Mark LaPore + Philip Solomon; Still from Mark LaPore's film *The Sleepers*; Stills from films by Philip Solomon—*Clepsydra*, 1992; *Nocturne*; *Nocturne*; and *Remains to be Seen*, 1989; Three stills from Mark LaPore's Sudan trilogy.

R I E N D S

ticularly about the event or place, but the way in which I saw it. They describe what it meant for me to be there."

This is not the first time he has immersed himself in another culture for the sake of film. He also made a trilogy of films in Sudan, North Africa. Entitled *Medina* (1981), *Work and Play* (1983), and *The Sleepers* (1989), each is about 20 minutes long and deals with the concept of how to translate another culture into film. He is now working on another film called *100 Views of New York*, which he shot when he lived and commuted in city for five years.

Neither Mark LaPore nor Phil Solomon began their college studies in film. LaPore wanted to be a journalist, until he realized he was much more visual than verbal. And Solomon wanted to be a veterinarian with an interest in cinema. "Before I discovered avant garde film," Solomon admits, "I thought Bergman was artsy." He then became enamored of experimental work—in music, painting, and film. Both men transferred to the film department in the middle of their college careers.

They applied to MassArt's graduate program to follow Dan Barnett—their instructor at Binghamton. When they ran into him in Boston in the mid-1970s, Barnett was teaching at MassArt. "If Dan was there, we knew it had to be a cool place," says LaPore. They both applied, however, there was only one opening available and Barnett refused to choose between them.

"Mark was in Africa," explains Solomon, "So I chose

him [to take the spot]." LaPore began his MassArt studies in the fall of 1977. When another spot opened up mid-year, Professor Johanna Branson arranged to have Solomon start in January 1978. He moved to Boston two weeks before the infamous blizzard of that winter. "That was my welcome to Boston," says Solomon. Despite the weather reception, he stayed for thirteen years.

Solomon currently lives in Colorado where he has been an Associate Professor of Film at University of Colorado at

Boulder for two years. Though he is happy to have a full time tenure track job, Solomon has mixed feelings about the state.

"It's beautiful here," he admits, "but I'm a New Yorker." He was born in Queens and grew up in Spring Valley, New York. "I feel like Dr. Joel Fleischman on *Northern Exposure*. I can't find a good bagel. Living a mile high is strange. Sometimes you feel starved for oxygen...and for culture."

But Colorado does have its advantages. Solomon is now a homeowner with a movie theater in his basement, a recording studio, and a dark room. He also has the distinction of working with Stan Brakhage, one of the forefathers of experimental film and a tenured professor at Boulder. Currently they are collaborating on an untitled film in which Solomon is re-photographing hand painted images by Brakhage.

LaPore is also teaching. He has been an Associate Professor of Film at MassArt for eight years. Though separated by miles, Solomon and LaPore are still good friends.

"The thing about Mark," says Solomon, "Is we can not talk for six months and then pick up right where we left off." In fact, recently Mark called Phil to talk about the new Beach Boys CD box set. Some things never change.

Phil Solomon will visit the College as part of The MassArt Film Society's presentation of his work on Wednesday April 20, 7:30 pm. For more information, call MassArt x214



Faculty and Staff Achievements



Compiled by Liz Mackie, Academic Affairs



Fellowship. Alice James Press in Cambridge will publish Deborah's first full-length collection of poetry, *The Physicist's Wife*, this coming May.

Jeremy Foss (Fine Arts 2D) had work included in a group show called *Mostly Maine* at New York's Tibor de Nagy Gallery in December.

Jennifer Hall (Environmental Design) and Jim Weiner (Computer Arts Learning Center) were featured in a December 13 *Newsweek* article about epilepsy and creativity. Jennifer had curated a show entitled *From the Storm* which showcased 27 artists with epilepsy; Jim's work (which was pictured in the article) appeared in the show.

Hu Hohn (Computer Arts Learning Center) gave a talk on using graphics to teach nonlinear math and science for the conference on "Educational Innovation Through Technology" at Augusta, Maine in September.

John Mason, who is visiting the 3D Fine Arts Department on a one-year professorship in Ceramics, had a show at New York's Garth Clark Gallery of Modern and Contemporary Ceramic Art last fall.

John Moore, the newest member of the Communication Design Department, has been showing illustrations from *Infidels, Captives and Deities*, a series of detailed pencil renderings based on historical imagery from ancient Maya stone carvings but placed in a new context and personal style. This past August, the drawings were exhibited at the Field Gallery in West Tisbury. John will also be having a solo exhibition at the Winfisky Gallery at Salem State College in October of 1994.

George Nick's (Fine Arts 2D) painting of the Cole Haan building on Newbury Street was reproduced on the back cover of the October 1993 issue of *Reader's Digest*.

Nick Nixon (MPA) had a solo show of his photography at the Galerie Zabriskie, Paris at the end of 1993; another one man show can currently be seen at the Sprengel Museum in Hanover, Germany. Nick has shows upcoming at the National Gallery of Canada in February, and at the Fraenkel Gallery in San Francisco in May. The National Gallery of Canada and the Library of Congress have recently made major purchases of his work.

Tim Norris (Graduate Seminar) exhibited work with his daughter Emily (age six), in the show *Sitting at the Same Table: Artists Collaborating With Their Children*, at the Artists Foundation Gallery in December.

Ellen Shapiro (Critical Studies) is a contributor to the St. James Press's new *International Dictionary of Architects*; Ellen's entries include those on Italian architects Ernesto Basile, Guarino Guarini, Gio Ponti, and Gruppo 7.

Jill Slosburg-Ackerman (Fine Arts 3D) had work included in a group show entitled *Outside In* at the Starr Gallery of the Leventhal-Sidman Jewish Community Center in Newton this past fall.

Virginia Allen (Critical Studies) was a co-presenter of "Artists Looking at Art," a panel discussion held as part of a fall lecture series at the South Shore Art Center on different ways of approaching and enjoying art.

Ben Blum (Critical Studies) gave a presentation in November entitled "The Limits of Knowledge: Toward a Unification of the Liberal Arts," at the third annual conference on Interdisciplinary Curricula, General Education, and Liberal Learning given by the Institute for the Study of Postsecondary Pedagogy, School of Education, the College at New Paltz, SUNY.

Bob Coppola (Environmental Design) gave a lecture entitled "Architectural Models as a Design Tool: The Office of Eliot Noyes," at the Carnegie Museum of Art, Heinz Architectural Center on January 12, and the next day gave a demonstration of model building at Carnegie Mellon University.

Deborah DeNicola (Critical Studies) won a scholarship to the Breadloaf Writer's Conference in Middlebury, Vermont last summer; this January, she is on a MacDowell Colony



Clockwise, from top: John Mason, *Pentagonal Vessel*, 1991/93; Tom and Emily Morris; John Moore, drawing on stone from "Infidels, Captives, + Deities" series.

We welcome your News & Notes items at any time! All submissions are subject to editing and are used as space allows with preference to first-time submissions. For dated items, please be aware of the deadline notice given elsewhere in this issue. Photographs are encouraged, with black and white prints or line art no larger than 5" x 7" preferred. Please indicate your class year on all materials sent. *Submissions will be kept by the Alumni Association unless a SASE is enclosed.* Send your items to: News & Notes, Alumni Office, Massachusetts College of Art, 621 Huntington Avenue, Boston MA 02115.



News and Notes



'44

50th Reunion Year!

'52

James Warwick (AE) is a retired Professor and Art Education Chairman of Queens College in NY. He is working on his third book about jewelry making. He wrote us about "...the lump brought to my throat seeing a snap of the Longwood campus being dismantled."

'54

40th Reunion Year!

'61

William Ross Searle is exhibiting paintings and drawings at Thayer Academy during January.

'63

Brenda Atwood Pinardi (AE) exhibited The Fireproof Woman and Other Mysteries at the Carney Gallery of Regis College. She is Professor of Art at UMass Lowell and is represented by the Vorpall Gallery in New York.

'64

30th Reunion Year!

Charlotte R. M. (Trozzi) Pfyffer is interested in organizing a reunion this year but needs help from some local-area classmates. Anyone wishing to help can contact her at 1111 Kingsdale Court, Mitchellville MD 20721, (301) 249-8052.

'65

Maurice Seigny hosted the NCAA conference in Tucson. He is Dean of the University of Arizona Faculty of Fine Arts and has researched the science of sociolinguistics and the education of artists — the methods an instructor can use to "...successfully translate visual experience into verbal statements."

'69

25th Reunion Year!

Suzanne Pretty (Paint) has been awarded an Individual Artist Fellowship by the New Hampshire State Council on the Arts in Fibers. She will be presenting slides at the Goodwin Library in Farmington in April.

'70

Ann Marie Rousseau is showing painted photographs, entitled Where Dreams Cross, at the University of North Carolina at Chapel Hill in March.

'74

20th Reunion Year!

Janice (Gerulskis) Doherty (Paint/AE) is a writer/illustrator who published Jeb Scarecrow's Pumpkin Patch in 1992 under the name Jana Dillon.

'75

Mona Brody sent a postcard for her show Drawings from the Journey Series at DDC Fine Arts in Montclair, NJ.

'78

Peggy Houseworth (MSAE) exhibited recent paintings at the Kingston Gallery in Boston.

Joyce Yablonski (III) lives in Worcester and is assistant textbook manager at Barnes and Noble at Worcester State College. She graduated in 1983 from Trinity Evangelical Divinity School in Illinois.

Kyung-Yeun Chung (Fibers) presented a slide lecture of her work at the College in November, along with being included in two separate shows at Boston Fine Arts and Brenda Taylor Gallery. She is currently living and working in Korea.



'93

Barbara Smith (Photo) is exhibiting photographs at the Erector Square Gallery in New Haven, CT.

In Memoriam

'41

Ethel Benson Park died December 22, 1993 at the age of 74. Mrs. Park was born in Ohio but lived in Weymouth, MA for 55 years before finally moving to Harwich Port, where she was a member and officer of many local civic and charitable organizations. She is survived by her husband, three sons, and eight grandchildren.

Clockwise, from far left: Naomi Ramieri-Hall, *Debt to Hieronymus Bosch's "The Temptation of St. Anthony,"* performance piece, (detail); Suzanne Pretty, *Caribou on the Tundra*, tapestry; Brenda Atwood Pinardi, *The Fireproof Woman*, 1993, acrylic on canvas; Barbara Smith, *Somerville MA, 1992 #9*, photograph; Peggy Houseworth, *The First Periphery*, 1993, acrylic on canvas; Jessica Ferguson, *In My Studio (pig skull, bottle)*, Vandyke brown pinhole photograph.



'81

Jessica Ferguson (3D) is showing her pinhole photos in an exhibition of contemporary pinhole photography at Eastern Michigan University. Several of her images will be printed in a forthcoming issue of Pinhole Journal.

'84

10th Reunion Year!

'86

Lucinda Draine

(Photo) teaches at Riverside Elementary in San Pablo, CA.

'87

Jack Keough (Paint) is the president and owner of Alarm Graphics and is working on ongoing prints.

'90

Boston Magazine named Andy Chan as one of the "Faces to Watch in 1994". He was also included in a Boston Sunday Globe Magazine fashion editorial.

'92

Carole Guthrie (MSAE) gave a paper at the third international "Word and Image" conference at Carleton University in Ottawa.

In Memory of Harlow Lent ('31)

by David Rose ('31)

Harlow died at the age of 86 in South Strafford, Vermont. He is survived by his wife, Caroline, and two daughters, Nancy and Isabel. We in "Dickey" Andrews' senior painting class always knew that Harlow was the most talented of us all. While we struggled with clumsy images on canvas, he was the gifted "natural" with the deft touch of masterful color passages that roused our jealous envy and admiration.

Through the later years in the real world, where painting has always been a tough calling, he never ceased to continue his art. Meanwhile, he worked at a wide range of varied jobs to support himself and his loved ones—teacher, draftsman, aircraft engine designer, dishwasher, janitor, copper miner and farmhand.

In the Robert Frost Vermont countryside, a rough unpaved road winds its way up to a hilltop clearing where the Lent homestead overlooks

a wide valley vista of national forest. Enter the old New England farmhouse, well over a hundred years old, past the winter wood pile and hanging farm instruments to the silent studio taking up a corner of the living room. An unfinished painting still on the easel, the nearby palette, twisted paint tubes and brushes ready for the next day, scribbled concept sketches scattered about—an artist's unrealized dreams that now will never see the light of day.

During his long art career, his work was exhibited at Dartmouth College, New England College, Belknap College and the Wood Art Gallery. In this age of artist hype and quick celebrity stardom, there will probably not be a Harlow Lent retrospective at the Whitney or on *Sunday Morning with Charles Kuralt*. But here was a talented and dedicated American painter, a hardy New Englander who never lost a lifelong zest for art, and who loved his work, his family and the land.

His requiem is the gentle sounds of nature on his Vermont hilltop, the breezes rustling through the birches, a beaver splashing in the pond and the singing of the birds above.

See What's New! The 1994 Illustration Portfolio Open House

Attention art directors, art buyers, designers, and all those interested in great illustration! The Illustration class of 1994 cordially invites you to the annual Portfolio Open House on May

4, 4:30-7:00 pm in the College's Trustees Room (Tower Building, 11th Floor).

Come view the work of over thirty talented emerging illustrators. Meet the artists, pick up samples for your files and

get impressed! Refreshments will be served. We look forward to seeing you there!

Illustration by Tom Wilton ('94)



Alumni Services

Alumni ID: The Alumni ID is available free of charge and requires filling out two simple forms in the Alumni & Development Office (Tower 11th Floor, open 9:00-5:00 on weekdays). The ID can be used to sign out books at the College's Godine Library and others in the area consortium. It also allows the holder to sign up for use of certain College facilities such as the Health and Fitness Center. Benefits are still being added!

Contacting Alumni/æ: The Association will help you get in contact with that long-lost classmate or friend! While addresses and phone numbers cannot be released directly, the Alumni Office will forward messages to the appropriate individual if an address is available. Please contact the office first at x257 (see below) to establish if we have an address on file and to receive more information.

The MassArt Reunion Kit: Produced by the Association, this 24-page (plus cover) publication tells you all you need to know in organizing a class reunion. Copies are free but limited to one per reunion class. Call x257 for yours!

Perspectives: The Association magazine is published quarterly and welcomes alumni/æ participation. Let us know of your latest career/life milestone (send photos!) for "News & Notes," submit ideas for articles, or volunteer as a writer, photographer, or illustrator. *Perspectives* is your publication—use it!

Alumni•æ Gallery: Applicants may send up to 20 slides of specific works to be shown. A SASE must be enclosed for slides to be returned (unreturned slides will be included in Association files.) Selected artists are responsible for installation of their works. The Association provides an opening reception, installation assistance, and promotion via *Perspectives* and local press releases. Please note: the Gallery exhibits 3-4 shows during the academic year and there is a backlog of applicants. Please indicate if slides must be returned by a certain date. Send submissions to the Alumni•æ Gallery c/o the College.

Extension 257: This 24-hour, seven-days-a-week voice mail message line has the latest information on Association happenings. Call here for detailed information on the services above and to leave messages, questions, RSVP's, comments and address updates (!). Using the line also helps the Association and College stretch its limited staff resources! Call the main College number (617) 232-1555 and select 257 from the automated attendant. Then select one of the five menu options. It's that simple!

Career Resources: Director Margaret Johnson maintains this College office that provides employment, education, and career information for alumni/æ and students. Located on the second floor of the Kennedy Building, the office is a small library of source materials free of charge for alums. There are also regular workshops on choosing and succeeding in your art-related endeavors. Call MassArt x384 for more information.

CREATIVE PROCESS



RON REGE '10-93

The Alumni Survey Results

In the fall of 1992, 2000 alumni/æ were sent a questionnaire which asked them to rate and comment upon their MassArt education and the effect it has had on their careers. The survey was conceived as a multi-purpose instrument to serve the needs of all College departments and address five concerns: 1) Pinpoint areas of the College curriculum or services which need improvement or are perceived to be doing an outstanding job; 2) Provide statistical data to back up verbal statements; 3) Highlight differences between department and majors with respect to curriculum, educational history, sense of community, career opportunities and career achievements, further academic achievements, place of residence, and income level; 4) Provide data on topics as varied as cultural diversity to the importance of a MassArt education in developing lifelong learning skills; and 5) Provide anecdotal information on career developments, sense of community, general impressions of MassArt and its impact on personal growth years after graduation.

Participating in the development of the survey were President William O'Neil, former Association President Rob MacIntosh ('69), and the directors of all major College departments. Administrators at several leading colleges including Rhode Island School of Design (RISD) and Harvard were also contacted regarding how they had conducted similar projects. Alumnus Chuck Lathrop ('91) designed the survey package materials.

In order to confine the survey to a reasonable number — while obtaining sufficient response to render it statistically valid — the past 15 years of alumni/æ were chosen to be the targeted population. Response was overwhelming with half of the surveys returned. The survey was analyzed with assistance from the College of Management at the University of Massachusetts/Boston, and the College of Public Management at Boston University. Results were summarized both numerically (% of responses) and graphically. Survey analysis will continue with cross tabulation among questions. The actual survey responses and raw data are on file at the College.

Looking back at their MassArt experience alumni/æ responded in the following manner:

- Over 60% of respondents agreed that their MassArt experience had helped them to discover their artistic talent, prepared them for an art related career, and stimulated a desire for lifelong learning.
- Over 50% felt good about the curriculum and services available at MassArt during the period in which they attended.
- 52% strongly agreed that regardless of their current career choice MassArt has had a positive, lasting impact on their lives.
- 70% answered Yes to the question "Did you form significant friendships with fellow students that continue today?"
- Career Resources at MassArt did appear to be well utilized with over 70% of respondents replying that they had used at least one of the services, while only 25% reported using the Internship Program, with usage heaviest among Design majors. 61% responded Yes to the use of job listings, particularly Art History majors.

When asked what they are doing presently, responses were:

- 73% consider themselves to be practicing artists.
- 51% exhibit their work.
- 31% are generating their primary source of income from producing or providing an artistic product or service.
- 56% receive their primary source of income from a full-time salaried position. The fields most represented are graphic design and teaching.
- 29% derive their primary source of income from freelance or self-employment.
- 72% live in Massachusetts.

Other highlights from the survey responses were:

- 94% received a degree from MassArt, with 76% having earned BFA's, 8% MFA's and 8% MSAE's.
- 82% of respondents did not take any time off during their degree. 31% finished their degree in four years with 16.5% finishing in five.
- Of the total respondents, 71% were female.
- Current Age: 52% fell into the 31-40 range, 29% were less than 30, 15% were 41-50 years, and 4% over 50.
- 61% are married or coupled, 30% single, with 8% divorced.
- 61% have no children.
- Individual income shows approximately 25% falling into each of the first hree categories: 1) Less than \$15,000, 2) \$15,000-\$24,999, and 3) \$35,000-\$49,000. However, when total household income was included, 25% of respondents fell into the highest brackets of \$35,000-\$49,000, \$50,000-74,999 and \$75,000 or more.

In addition to very valuable statistical information, the survey asked respondents on several occasions to elaborate on their experience. These comments have enriched our understanding of alumni/æ views of MassArt. Some comments were:

- "MassArt helped me to think like an artist, the most valuable gift an art school can give to any student."
- "I wouldn't be who I am now or doing what I am if not for MassArt."
- "The students in my major were like family."
- "I received a good art education at MassArt."
- "Personal contacts in my department helped me most in my career pursuits."
- "It helped me to choose a major as well as exposing me to a variety of new mediums and ideas."
- "The fibers area was small and close-knit — we all got along well and worked well together."
- "[MassArt] exposed me to so many art processes that I'd need ten lifetimes to do what I'd like to do or was taught to do."
- "I was part of the enrichment program...Without it, I probably would never have made it academically. [It] was extremely important to my career."

Our thanks to all the alums who took the time to participate and share their thoughts about their time at MassArt.



Alumni•æ Gallery

William Daley ('50)
May
Works by this year's Distinguished Alumnus.
Tower Building, 11th Floor
Hours: Monday-Friday 9:00 am-5:00 pm, or by appointment
(See "Alumni Services" for exhibition information.)

Alumni Association Annual Meeting
Wednesday, May 25, 5:00 pm
Alumni Meeting Room, Tower 11th Floor
All alumni/æ are invited! Please call MassArt x257 if you plan to attend.

Arnheim Art Education Gallery

Generations of MassArt
April 12-29
Reception: Tuesday, April 29, 5:30-6:30 pm
A show of work by Art Education alumni/æ and their MassArt relatives.
The Arnheim Gallery is located in South Hall (Room 108), close to Huntington Gallery.

Art Store Gallery

Stephanie Chubbuck
March 1-19
Sculptural forms in paper and wire/Jewelry

Painting & Glass
March 22-April 9
with Marty Epp, Lea Cyr, Maryellen Latas, Dean Nimmer, and others.

Photography
April 11-May 26
Organized by the MassArt Photography Department
All dates are subject to change. Please call for reception dates. The Art Store features affordable fine arts and crafts created by MassArt students, alumni/æ, staff and faculty. For information, call Dale Roberts (Manager) at MassArt x275. The Art Store is located on the first floor of the Kennedy Building (across the courtyard from the Main and Huntington Galleries.)

Eventworks

April-May
The annual presenting program of music, installation, film, video, sound, performance, movement, lectures and symposia based at MassArt. This season's roster features Emergency Broadcast Network, Neil Leonard-Tom Hamilton-Andrew Neuman-Richard Lerman, Tony Oursler, and Michael McKay — all granting full workshop, symposia, and collaborative access to MassArt students and the Boston community. Eventworks provides a collaborative forum and presentation opportunity for new and established talents in the media and performing arts. For a calendar of events or further information, call MassArt x561.

Main and Huntington Galleries

Arteries 94: All School Show
March 11-April 2
The annual College-wide exhibition of student works.

The 1994 Benefit Art Auction
April 15
Featuring over 200 art works from local to internationally-recognized artists for the benefit of the College. Organized by the Massachusetts College of Art Foundation. Tickets \$30 per person. Call MassArt x233 for information.

Graduate Thesis Exhibitions
April 18-May 6
Rotating shows by graduate degree candidates in all departments.

Senior Show
May 9-27
The annual exhibition by graduating seniors.
For further information, reception times, or to be placed on the Exhibitions mailing list, call MassArt x550. Some dates are subject to change.

The Massachusetts College of Art Alumni Association has been created to improve and broaden the image of the College, and further to generate pride and excitement among the members of the alumni/æ. The Association endeavors to enhance the status of members in every aspect of



establish a network for the æ, and to support artistic, educational and professional

1873

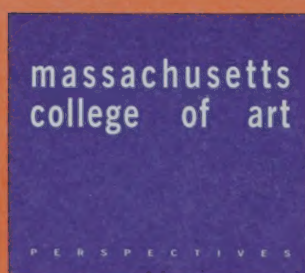
The Association is dedicated to supporting the mission of the College itself and to enhancing the continuing improvement of the College's activities and services in order to make the Massachusetts College of Art the very best visual arts college in the United States.



1994

S P R I N G

no. 22



massachusetts college of art
alumni + development office
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boston, ma
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